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hung gables, recessed, pillared and quaintly arched porch, and its glorious sign, painted by an R.A. (so it is said), swinging in the breeze and creaking very probably on dull winter stormy nights over the footway. The sign, which cost £120, is in itself worth the trouble of taking a journey to see even if there were nothing else worthy of observation. On one side the Tabard or herald is painted, arrayed in gorgeous mediæval costume, blowing a trumpet from which hangs an elaborately embroidered and emblazoned banner. On the reverse side the Tabard inn itself is pictured as it appears or should appear on fête days. The whole affair is executed in the most artistic and masterly manner, and one almost grudges that it should be left exposed to the action of the weather and the destructive fury of the elements."

Mr. Thorp says that the church displays a medley of styles, and he hopes that no further experiments of a similar nature will be attempted. The most pleasing feature is the cupola belfry, which is painted white and is a conspicuous object from almost every portion of the estate. A very noticeable feature of the interior is the great height of the chancel floor above that of the nave, and the antiquated wooden screen painted peacock-blue separating that portion of the church from the rest. The framing of the nave roof has a very substantial appearance, and the color it is painted—peacock-blue—contrasts favorably with the cream-color of the boarding to the under-side of the roof. Rush-bottomed chairs are provided for the use of the greater portion of the congregation, although there are a few low-backed forms, rather like old-fashioned settles, for the accommodation of a privileged few. A fine effective bit of color is to be seen at the east end in the shape of a baldachin arrangement over the super altar with canopy and side curtains. In color it is chiefly Indian red enriched with a number of vertical stripes of gold embroidery relieved upon a red ground.

What pleased Mr. Thorp most was the club. Its interior he considered a realization of the ideal of artistic taste. He thus describes it: The gentlemen have their billiard and smoke-room, it is true, while the ladies in their place have the use of a reading-room which is more particularly given up to their occupation and was at one time provided with a billiard-table which has now been removed. This reading-room, dedicated to the use of the fair sex, has a waxed floor, with Persian rugs strewn here and there on its surface. The lower portion of the walls is panelled with old oak that came out of one of Sir Christopher Wren's city churches, and a picturesque fireplace made up of similar material is carried across the angle of the room, the panelled upper mantel being supported upon Corinthian shafts with delicately carved capitals. The upper portion of the walls is covered with paper, a golden pattern on a bronzy green ground. A beautiful mellow light is diffused into the room from a large bay window with leaded lights, hung with charming patterned Madras muslin curtains slung in short lengths from brass rods carried across the transoms. The room is additionally lighted from a counter light in the ceiling, glazed in small squares with yellow toned cathedral rolled plate glass. A couch of carved Indian Bombay wood and some Sheraton and Chippendale chairs comprise the furniture of the room, not forgetting the central table, upon which is arranged an ample quantity of current literature, journals, illustrated periodicals, and the newest books from the Grosvenor Gallery lending library—all most temptingly displayed.

The gentlemen's billiard-room and reading-room, although two distinct apartments, are connected by

to that described in the ladies' reading-room, in squares of glass of a mellow golden color. The walls have dados of Japanese leather paper capped with a wooden surbase rail and papered above, a wild rose and honeysuckle pattern being used in the reading-room, and a conventionalized daisy design being adopted in the billiard-room. The woodwork is painted a warm chocolate brown. Open fireplaces are the means used for warming the rooms, the grates enclosed with stone architraves, surrounded with borders of glazed tiles upon which peacock blue animals and birds are disporting themselves. An outer moulded wooden architrave round them is stopped by projecting ogee-shaped stone corbels with a shelf on their top, one of which was used for placing some remarkable carved eastern grotesque figures supporting candlesticks. The bookshelves and settees in the reading-room are constructed of genuine carved oak, dating from the seventeenth century, and there are several comfortable lounging chairs, upholstered with artistic materials.

The drawing or assembly-room is the most important apartment in the building. Its decoration is exquisitely carried out, its most important feature being an elaborate chimney-piece, designed by Mr. Adam Heaton, which was on view at the Paris Exhibition. The upper mantel is arranged with a beautiful series of panels, containing classical figures of ancient gods and goddesses, nymphs and cherubs wrought in gold, upon an ebony ground. At one end of the room a stage is fitted up with footlights, the drop scene of which represents a view of a portion of the village.

Mr. J. W. Connon, another architect, severely criticises the planning and workmanship of the houses in the village. He compares many of the effects produced to little more than those of a stage carpenter's front scene. He says that at a distance the hamlet has all the picturesque beauty of an old English village, but approached more closely the stout woodwork of half timbered construction becomes the most attenuated of sawn planks, and the massive walls of an old homestead the thinnest of modern brickwork. The whole is denounced as an affectation of antique work without one spark of the sturdy honesty in construction which forms the true charm of old buildings.

ZOLA'S PARIS HOME.

THE apartment of Zola, the famous realistic novelist, in the Rue de Boulogne, is small but charmingly furnished, four rooms in all. Facing the street, says the Paris correspondent of *The Philadelphia Bulletin*, is the dining-room, with polished oak floor; at one side an antique dresser, with fine specimens of faience, engraved pewter pots and dishes; above them an aquarelle by Manet. A cupboard in one corner shows some fine old silverware, and a handsome Russian samovar ornaments the top of a porcelain stove. To the left is the parlor, reception-room and library combined. It is here that Zola, sitting in an enormous high-backed, red velvet chair, which looks more like a throne than an ordinary seat, writes his romances. At his left a handsome brass tripod holds papers, while a huge urn of the same material under the table serves as a scrap-basket. On the wall above his chair is an indifferently painted monotonous landscape. Opposite this is a three-quarter-length profile portrait of M. Zola, seated by a table. It is in the true impressionist style, and is signed by Manet, who is a personal friend of the novelist. On the wall are two portraits of Mme.



MODERN RENAISSANCE CHAIR.

MADE BY HAAS & SONS OF VIENNA.



MODERN RENAISSANCE CHAIR.

MADE BY ROUDILLON OF PARIS.

two side windows, depend to a great extent for their light upon large top lights glazed in a similar manner

EXTRA SUPPLEMENT T

1

STATUE No. 39.

As described by Mr. Hiram Hitchcock in *Harper's Magazine* for July, 1872. The head alone, with its "benignant face," to use the words of Mr. Hitchcock, is figured in the *Magazine*.



The body of this statue is made up of unrelated fragments: as a partial test, let the reader endeavor to connect the broken right arm with the portion of a hand attached to the thigh. This cannot be done without bending the arm. But the arm is not bent, it hangs down straight. Mr. Hitchcock tells us that Cesnola, in writing to him about the discovery, says he found the statue at Salamis. In the description nothing is said about the *feet*.

2

STATUE No. 39.

As represented in Doell's *Sammlung Cesnola* published in 1873. This is an exact copy of Doell's lithograph which, he says, he made "with great care" from Cesnola's own photograph of the statue.



Remark the feet, legs, and base, and the absence of the head. When Hitchcock describes the statue from the photograph sent him by Cesnola, he places most emphasis on the head with its "benignant face." When Doell sees the statue, the head is no longer attached to the body, nor does he know that they were ever supposed to belong to one another. Doell places the body of this statue in the "good Greek" group. The head he calls "archaic." In the text, he says the statue was found at Golgoi, but in the preface, having probably read in Mr. Hitchcock's article in *Harper's Magazine*, that it was found at Salamis, he cautiously says that the responsibility for the information regarding the localities quoted in this book, rests solely with General di Cesnola.

3

STATUE

As exhibited in the Museum of the University of Pennsylvania from a photograph taken by



Remark the absence of the head. In the *Guide to the Cesnola Collection*, published by the Trustees of the Museum of the University of Pennsylvania, without head, feet, or base, just seen, it once had the head, and is classed as belonging to the "good Greek" period—no longer, as in Doell's period—and the head, now called "archaic." No mention is made of the statue is classified among the "good Greek" group.

PLATE CL

Migrations and Transformations of a Statue in the Metropolitan Museum of Art

"My answer is: In the entire collection I have not met a more beautiful object in stone. . . ."—CESNOLA before the Committee on the Purchase of the Cesnola Collection, 1878.

TO THE ART AMATEUR.

No. 39.

in Fourteenth Street,
by Pach in 1874-1878.



the head, feet and base.
Collection, published
in 1876, this statue
—though, as we have
in all—is numbered 336
to the Græco-Roman
ell, to the “good Greek”
numbered 217 is classed as
now made of Salamis;
the Golgoi find.

4

STATUE No. 39.

In this illustration the feet, legs, and base are
seen as represented in Cesnola's *Cyprus* published
in 1878.



Remark the absence of the head, and the differ-
ence between the feet, legs and base of this illus-
tration, and the same parts as shown in No. 2 from
Doell. Compare also with No. 3 showing the same
statue in Fourteenth Street. Cesnola in his book
says the statue came from Golgoi. Says nothing
about Salamis, and describes the head separately
with its “benignant face,” as coming from Golgoi.

5

STATUE No. 39.

Here we have the statue as it now stands in the
Museum in Central Park. The illustration is from
Mr. G. C. Cox's photograph on sale at the Museum.



Remark the absence of the head and the addition
of entirely new feet, legs, and base. This is the
statue referred to by Mr. G. C. Cox in his unsought
testimony before the “Committee.” He said that
he himself saw the new feet made by a stone-
cutter, who came to the Museum for the purpose.
He pointed out in Doell's illustration where the new
pieces had been set in, and he told the Committee
that if they would look at the photograph made by
himself, and would go with him to the Museum,
they could see the restoration for themselves. Mr.
Cox's offer was not accepted. In the Museum
Catalogue the statue is said to have been found at
Golgoi.

XXI.—See page 92.

itan Museum of New York, numbered 39 in the Catalogue.

de a single restoration of any object or part of any
ore the Committee, January 5, 1881.

Zola, by Manet. Magnificent lambrequins of deep blue velvet, with bands of rare old embroidery, drape the windows. Two doors are covered with Persian rugs as portières, and the third, which leads into the bedroom, with Oriental and Venetian embroidery. The bedroom, which, with the kitchen, overlooks the gardens, is entirely hung with old Gobelin tapestry. The ceiling has a large piece surrounded by a band of olive green plush. The high-post canopy bedstead is hung around with fine old embroidery of the Louis XV. epoch. A handsome carved clothes-press, chairs, table, and a prie-dieu of artistic form are placed here and there. Deep red velvet portières hide the doors, and exquisite antique stained glass in lieu of curtains sheds a mellow light over the harmonious whole.

SUGGESTIONS FOR ART WORKERS.

WE are indebted to Mr. Benn Pitman, of Cincinnati, for the accompanying illustration (see page 101) of ad-

DECORATIVE HINTS.

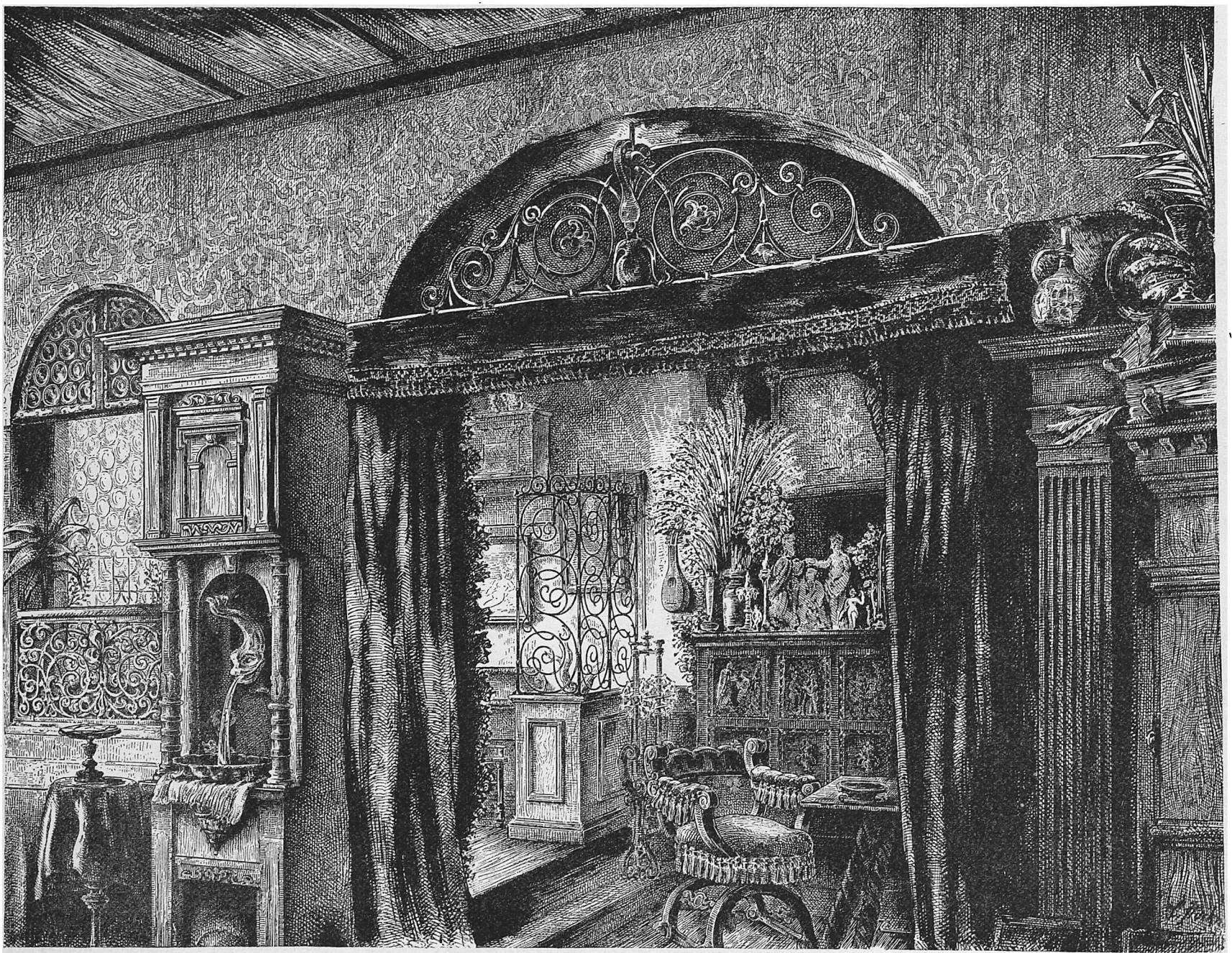
THE willow wood-receivers for the now popular wood fire are subjects for decoration. These have lambrequins at the side, usually decorated boldly. For example, a lambrequin of olive satine is decorated with a spray of dogwood and blossoms in appliqué. The flowers are in a creamy plush fastened with couchings of olive, and the leaves of different shades of olive greens. This design is beautifully drawn. A second wood-basket lambrequin, also of olive satine, is embroidered with silks in pine branches and cones. This is a very artistic and careful piece of work, and particularly fine in color. Such lambrequins are lined, and have an upper border of plush.

A new flower, now added to the list of what are known as the artistic flowers, is the marsh-mallow. The broad open single leaves give the embroiderer an opportunity for the finest work and the most delicate coloring. At the Decorative Art Society rooms is a fawn-colored satin banneret with a decoration of marsh-mallow, which has every merit that one might expect

an angle, each representing the other exactly. These three make the centre stripe. The side stripes consist of one row of jugs, teapots, or what not, placed at a different angle. The ends are fringed out. Another species of the same sort of tidy has a number of fans of different kinds, jugs, etc., done in outline stitch in colors among conventional scrolls, much like the motives of many Japanese wall-papers on a small scale.

The Kensington Art Rooms exhibit some serviceable suggestions for finger-bowl doilies. These are the fine linen damask circular doilies with fringed edges. In the centre are decorations in silks. These are of fruit, such as the strawberry, blackberry, plum, and grape, each with its foliage and colored after nature. One design was a jonquil, a continuous pattern, which is the more noteworthy as the growth is somewhat difficult to combine in this way. Another pattern represented ferns and cockscomb; this was on a drab diagonal silk. Still another was a wreath of passion-flowers made from nature, the coloring carefully copied.

The Kensington work in crewels shown at these rooms had a raised effect which brought it almost into



VIEW IN THE HOME OF THE ARTIST F. A. KAULBACH IN MUNICH.

mirable wood-carving done in the School of Design. It represents the carved door of a musical cabinet with white oleander on the panel. The design also affords a useful illustration of the appropriate employment of vertical and horizontal lines of decoration. The chairs shown on page 102 are good examples of the modern Renaissance style. The view in the house of F. A. Kaulbach, the Munich painter, will suggest to some of our readers artistic ideas for interior decoration.

The array of decorative designs on page 99 will be received with favor by all industrial art workers. The motives have been taken from various sources, and are of various periods. The illustration of such choice examples of decoration will henceforth be a special feature of THE ART AMATEUR.

to find in a painting. The flowers and leaves are finely drawn. The blossoms, which are pink shading into deeper reds, are so blended that the tints melt into one another insensibly. The leaves are as varied as those of nature, and each reflects the light in its own way. One broad, prominent leaf turned over, and catching the greatest brightness, is the salient bit of the whole piece. The banneret is bordered all around with fawn-colored plush.

Interesting though not beautiful tidies are made of old-gold satine embroidered with jugs, teapots, fans, and similar articles in outline stitch in crewels, such as are seen on linen doilies. These are arranged in lines. Up the centre will be a row of teapots in blue, green, and red. On each side will be a similar row turned at

relief. Of this sort was a screen with cat-tails on blue serge. A mantel lambrequin, also of blue serge, had a border of tulips growing as if in a bed. The coloring was carefully imitated in all its brilliance, but was almost too striking in effect against the blue ground. A chair strip in garnet serge had a decoration in silks of blue forget-me-nots and pink jessamines.

THE Builder expresses a regret that the Egyptian style of decoration, the foundation and fountain of all decorative art, should be so little known, and still less appreciated. A lecture-hall decorated in this style, the editor remarks, would possess an air of repose and solemnity that no other style or treatment could give.